

LES GIRLS

BOYS WILL BE GIRLS

VOLUME 2

NUMBER 1

THE QUEENS OF HAWAII —

*A basket of lush,
tropical beauties!*

CLAUDIA PASSOT —

*The newest
Parisian sensation!*

TRANSFORMATION, 1960's STYLE —

A nostalgic view!

*Plus: A look inside
Madame Arthur's,
New York's Little
Queen Tiny,
and much more!!*

Special Feature:

THE GIRLS OF SINGAPORE!

*An exclusive look
at the TVs
of the Far East!!!*



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EDITORIAL

In the past issues of *Les Girls*, we have journeyed to the capitals of Europe, bringing you an insightful look into the state of tranvestism and transsexualism on that continent. In this issue, we are turning our editorial eye to the East, beginning with a special feature on the Girls of Singapore. As we travel the world searching out the centers of transsexual activity, it has become apparent that there exists a major difference between the United States and other nations. In Europe, for instance, the transvestite and transsexual community is looked upon as a sophisticated expression of sexuality. The TVs and transsexuals of Europe are accepted as part of society, and viewed as elegant pioneers of fashion and social trends. They work within society — as models, secretaries, actresses and executives and no one seems to mind. In the East, we have seen the same attitude at work. There, they are fully integrated into society



and even retain a special place. But in the United States, the TVs and transsexuals are for the most part scoffed at as being some form of sexual freak. The mass media scoffs at them, and thousands find it difficult to find reasonable employment as a result of their condition. The United States sits as something of an island when it comes to attitudes and respect for sexual differences, an island that is looked upon as being somewhat barbaric by the

rest of the world. We at *Les Girls* wonder why this state of affairs exists; and we hope to examine this situation in depth in upcoming issues. We would appreciate hearing from you. Let us know what your ideas are concerning this situation. We hope to find some answers, but more importantly, we hope to ask the right questions.

M. B. West

M. B. WEST
Editor

The
'Girls'

of
Singapore



It is midnight on Bugis Street in Singapore. Throughout the hot, tropical day, this fashionable boulevard has been filled with thousands of tourists examining the incredibly wide variety of wares on display in the boutiques, shops and galleries. During the warm evening hours, they have dined at the fashionable little cafes and sipped exotic Oriental wines. The feeling on Bugis Street has remained the same throughout the day and into early evening. It has shown itself once again to be a mecca of commerce and tourism.

But as the midnight hour approaches, Bugis Street begins to go through a complete personality change. The boutiques and shops close their doors and lock up for the night. The cafe owners bring tables and chairs into the middle of the street. The lights are dimmed, giving the street a romantic, subtle hue. All vehicle traffic is stopped from one end of the street to the other. Bugis Street has been transformed, almost magically, into a pedestrian mall.

Suddenly, the street is filled with an exotic collection of night people. They seem to come out of nowhere, a mass of humanity that stands and sits shoulder to shoulder from one end of the street to the other.

The population in Bugis Street has changed. Instead of tourists lugging cameras over their shoulders, there are handsomely dressed businessmen from all corners of the globe. And there are sharply dressed street hustlers, young men with tailored clothing and eagle eyes. There are other types here, too. Young people ambling along the street, fascinated by the legend that is Bugis Street. And there are the male citizens of Singapore, men out for a bizarre night on the town.

There is music, drink and laughter on Bugis Street now. An ongoing carnival that will last until dawn. The street is filled with electric tension, a raw, sexual edge. The men prowl, scrutinizing that one group who are the center of attraction on Bugis Street.

They sit demurely at the outdoor cafes, sipping on elegant drinks. Their silk dresses are slit high, revealing a beautiful expanse of flesh. They sit and



they wait, and soon, there will come the proposition and they will rise from their table and lead their male client into a backroom, or a nearby hotel.

These are the 'girls' of Singapore. They are the main attraction of Bugis Street. To the newcomer, they present a world of hedonistic riches. They are gorgeous, available (for the right price) and abundant. For a man with money in his pocket, Bugis Street would appear ready to satisfy his every desire.





But Bugis Street is an illusion. And the players who habitate this world famous street are not what they appear to be. Bugis Street is, in fact, one of the world's great center of female impersonators and transsexuals. And all of the women who wait in sensual beauty for their clients are, in fact, males.

The transvestite and transsexual population on Bugis Street is varied and elegant. The numbers who come here to ply their trade reflect the city of Singapore as a whole, attesting to the fact that this wealthy port city on the tip of the Malay peninsula is the capital of transvestism and transsexualism in the Far East. Singapore is a mecca, a magnet for those of the Far East who wish to live their lives as women. It has become a haven of the Orient.

It seems only natural that Singapore would eventually become such a magnet. Throughout its history, Singapore has reigned as a capital of commerce. With a natural harbor, and a strategic location on the trade route from the East to the subcontinent of India, Singapore has



always enjoyed a mixture of cultures and influences from all over the world. The city boasts four major cultural influences — Malay, Chinese, Indian and British — giving it a truly international flavor. Combined with these static influences are the millions of tourists who come to this tropical metropolis each year and you have a city that reigns as one of the true international centers.

The influx of transvestites and transsexuals into Singapore has occurred as a result of Singapore's cosmopolitan flavor. Those who desire to alter their sexuality, and lifestyle, see Singapore as a city ready to accept them. They know that by going to Singapore they will be joining a community that has managed to integrate itself into the cities' personality, one that has even become a substantial part of the tourist trade. For a large number of Orientals who venture into Singapore, a living is made on Bugis Street as prostitutes. Many others, however, work in the tourist hotels, passing as women throughout their term of employment. Some come to Singapore with the idea that



this city will serve as a crossroads, an important junction in their route to America or Europe. there are many who leave their homelands for Singapore because of religious reasons. They are Moslems and Buddhists, and they understand that Singapore offers them freedom which could not have been enjoyed at home.

The transsexual community of Singapore consists of a wide variety of nationalities. There are Indians, Japanese, Chinese, Polynesian and Malasian. This racial and cultural mixture results in what many have termed the most beautiful collection of transsexuals in the entire world.

Most of Singapore's transsexuals are pre-operative. They have managed to obtain hormone pills and have had the necessary operations to develop their breasts. It is estimated that only about ten percent are post-operative. Thus, a huge majority of those who habitate Bugis Street are she-males, offering their customers a unique form of pleasure.

The growing community of transsexuals in Singapore has begun to effect

the rest of the world. The fashion designers in Paris, for instance, took special notice. They realised that the transsexuals of the East were short in stature and as a result, incorporated high heeled shoes as a very special and necessary part of their wardrobe. Today, there are Parisian designers stationed in Singapore who maintain contacts with the transsexual community, eliciting ideas and designs from this very special and highly stylized group.

The Oriental influence in fashion has created a large demand for Oriental fashion models, and many of Singapore's transsexual beauties have discovered a lucrative and promising career in modeling. Singapore as a result has become an important fashion link between the East and the West, with that cities' most beautiful transsexuals acting as a vital link.

Tourism in Singapore produces an astounding 3 billion dollars a year in business. The city provides the visitor with a remarkable combination of cultures. From ornate Mosques to Buddhist temples, from its lovely tropical gardens to its modern and fashionable nightclubs, Singapore is a city that has something for everyone. As time goes on, however, it is becoming apparent that Bugis Street and its population of beautiful Oriental transsexuals is one of the cities' most popular tourist attractions. Like Bourbon Street in New Orleans, Bugis Street is a parade of 'sin'. Its personality, however, is elegant and understated, and its wealth of beautiful transsexuals who populate it provides a fascinating glimpse into another world.

The transsexual explosion that has taken place across the globe during the last decade has swept through the major capitals of the West. Paris, Berlin, London, New York and Los Angeles have all felt its effect. And it is the West which we commonly associate with that revolution. Singapore is living proof that the revolution is global, and that its effects can be felt everywhere. And the 'girls' of Singapore have established their city as an international capital, one that blends the transsexual revolution of the West with the exotic beauty of the East.



Madame Arthur's



Paris, the most beautiful city in the world. The capital of international society and a mecca for the sophisticated hedonist. A city that has survived two world wars, occupation and revolution with an elan that is unequalled anywhere else in the world.

Paris is a city that means love. It's personality is one which embraces pleasure, both of the flash and of the

mind. The city is a living celebration of human passion and desire. It is also an understanding patron of human excess, a wise old caretaker of trends of human behavior that other cities would reject for being too bizarre and unorthodox. Paris nurtures the alienated and the unique, embracing them within its gorgeous arms and allowing them to

live. It is no wonder, then, that the revolutionary trend towards female impersonation and transsexualism has found a home within Paris.

The Left Bank, long famous for its population of expatriot artists and writers, remains a center that reflects the personality of Paris itself. Filled with cafes, nightclubs and cabarets, the



Left Bank provides the visitor with a churning, living landscape filled with the truly exotic and bizarre. And on the Left Bank, standing as a living legend is Madame Arthur's, perhaps the most famous female impersonator club in the entire world.

Today, in almost every major Western metropolis, there are nightclubs featuring female impersonators. Each of these modern cabarets owes their existence to Madame Arthur's, the oldest such club in the world.

Madame Arthur's opened its doors during a period when the general public was hardly aware of the art of female impersonators. It was a time prior to television, before the mass media focused its penetrating eyes on this ancient art form. In those days, a nightclub featuring men who impersonated women was considered truly exotic, an underground



cavern in which the most bizarre of human activities were put on exhibition.

After opening its doors, Madame Arthur's quickly became a popular nightspot amongst the sophisticated set. The impressionists who performed there invariably went on to achieve international acclaim. And the stories of Madame Arthur's success throughout the capitals of Europe.

Today, La Carroussel, the world's leading impressionist cabaret, stands as testimony to the impact of Madame Arthur's. With Madame Arthur's as a prototype, La Carroussel quickly gained its position as the world's leading club. And many of the top performers gracing the stages of La Carroussel began their careers at Madame Arthur's.

The legendary Madame Arthur's today serves as a training ground for the future superstars of female impressionism. It is in this



elegant nightclub that the young talent hone their acts until they are ready to emerge and perform on the international stage. And it is the

legacy that is Madame Arthur's that provides the female impressionists of the future with a brilliant education.



The Queens of Hawaii





Hawaii, an island paradise. A land filled with beautiful scenery and beautiful people. A Pacific dream of warm nights, palm trees blowing in the wind and stretches of white, sandy beaches. For those of us who live on the mainland, Hawaii beckons as a tropical dream. And for those who were fortunate enough to grow up in Hawaii, it remains a place where beauty flowered and a certain elegance pervaded.

Beauty is an integral part of the Hawaiian legacy. One





Shalei is well known in Los Angeles for her exotic performances on stage. Using a combination of Polynesian dances and modern disco, she has electrified audiences with her sensuality and outright eroticism. Shalei has developed a large following of loyal fans who never miss a performance, and the word is spreading. She is a talented product of Hawaii who is just as beautiful as the islands themselves.

Serena has also crossed the Pacific to begin her career in Los Angeles. Beautiful and multi-talented, Serena has captivated the L.A. audiences with her subtle sensuality and her exotic beauty. On stage, she is like a whisper of a warm tropical night,

must only look at the female impressionists who have come from Hawaii to understand this fact. In Los Angeles today, there are four very special performers who have come to the mainland to perform. They are a unique and special group, a quartet of impressionists who are quickly gaining a place in the realm of the superstars. Their names are Shalei, Serena, Andrea Nicole and Brandy Lee. Each is special, and each brings with her a special quality that is Hawaii.

During the last two years, the beautiful and talented Shalei has emerged as one of the true stars of female impersonation. She has competed in and won many contests, including Queen of the Universe at the world famous Miss Universe Ball held annually in southern California.



exuding promise and delicate eroticism.

Another Hawaiian import with a growing following is Andrea Nicole. Once again, the islands have produced a true beauty, one who is blessed with extraordinary talent and the ability to entrance her audiences. At the nightclubs in Los Angeles, Andrea Nicole is fast becoming a featured attraction, an impressionist

whose reputation is quickly spreading across the continent and throughout the world.

Rounding out the Hawaiian quartet is Brandy Lee, an established star who has appeared in every major nightclub in Los Angeles. Brandy Lee has established herself as a premier talent, and has made the move from the islands to the mainland with ease and grace. She is an exotic and beautiful repre-

sentative of the island paradise, a living testimonial to the beautiful islands of the Pacific.

These, then, are the Hawaiian Queens. They are a welcomed addition to the world of female impressionism. They bring with them a certain grace and sensuality that can only be found on the island paradise that is Hawaii.









TINY

***The Toast
of New York***



The crowd at the Grapevine on West 47th Street in New York City becomes silent as the Master of Ceremonies announces the next act. There is an expectant hush over the room, and all eyes

are directed towards the stage. When the name, Tiny, is announced the audience bursts into a wild applause.

With her troupe of four performers behind her, Tiny moves gracefully onto the

stage. She is dressed beautifully, and her special beauty shines out across the room. Standing only five feet two inches tall, Tiny dominates the stage and the room. She wears extremely high spiked heels, and the longer she is on stage, the taller she becomes.

Tiny has become a legend in New York City. She is diminutive for a female impressionist, an unusual quality in a successful showgirl. She is also extremely beautiful, with a face and figure that is being seen more and more in high fashion magazines throughout the world. And,









she is extremely talented, with a cabaret show that has never failed to fill the house.

Today, Tiny is considered the leading female impressionist in New York City. She has emerged as a local superstar, creating a legend within her own lifetime.

At 5' 2", Tiny has found herself in demand as a fashion model, adding to her legendary qualities. Photographers from all over the world desire to shoot her.

Normally, the world of high fashion photography is populated by extremely tall women. Tiny is an oddity, a unique subject for the fashion lensmen. As the photographs will attest, Tiny appears much taller when photographed. She possesses that very special kind of aura that elevates her, making her seem almost larger than life. It is this fascinating quality that has created such a demand for her services as a

model; and it is this special quality that has made her cabaret act one of the most popular in New York City.

The success of Tiny has broken new ground for others. She has revolutionized stereotypes — both in female impressionism and in high fashion modeling. She has singlehandedly broken









through the height barrier and demonstrated to the world that beauty and talent within these fields can come in small packages.

Those who sit in the audience at the Grapevine are entranced by Tiny's performance. When the show ends, they understand that they have seen a legend. Their enthusiastic applause reflects their appreciation. In Tiny, they have witnessed a new dimension and a super talent. And they understand why Tiny, the leading female impressionist on the East Coast, is truly the Toast of New York!





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THE TWO FACES OF **H**ANNA

As with all professions, there are legends and there are legends. Some people possess that special something that elevates them to the top, etching forever their image into the minds of those with whom they have worked and those in front of whom they have performed. It is always a rare and exciting moment when someone with the qualities and the talents needed emerges onto the scene to claim a place in their profession's

elite. Such a moment is always recognized by those who witness it. There is a special magic in the air, a sense of expectation and great anticipation for the future. Even if the individual is not perfect, or his or her act far removed from its eventual slickness, people will recognize instantly that a major talent is before them. A talent that exists for the moment in the embryonic stage.





Such was the case the first time Hans Crystal, or Hanna took the stage at the '82 Club in New York City in the late fifties. The '82 Club, at that time, boasted a clientele consisting of some of New York's hippest and most sophisticated people. Patrons of the club prided themselves on their ability to recognize and support the tremendous artistry of the female impersonators who worked there. The '82 Club was a happening, a nightclub where legends performed, and where legends were born.

The moment Hanna took the stage, the audience at the 82 Club knew. That magic was there, that something special that hung like diamonds in the air. Whatever it took to make a performer special, a potential superstar, Hanna possessed it. And there was no doubt within the confines of that magical club on that night in New York City that Hanna would forever etch her name into the annals of stardom.

We are delighted to present a look into the magical artistry of this great female impersonator. Throughout the years, Hans has developed a following of loyal fans, people who have been won over by his exquisite control of the illusion, by a tasteful and beautiful presence on the stage, and by a willingness to share her talents with the







audience. The Two Faces of Hanna is a look at some of the more intriguingcompelling moods of this phenomenal performer.

We begin, of course, with the transformation. The slow and precisely executed journey Hans to Hanna, from man into woman. In the male state the features are already in evidence. The soft, feminine face and the exotic eyes, whispering of a woman's intuition. The lean body, smooth and rounded in exactly the right places. This is a man, a beautiful man, but a man intent on transforming that special gift of beauty into that of a woman.

The transformation occurs as the make-up is applied. Lipstick and rouge, powder and high-lighting of the cheek bones. Already one witnesses the emergence of the female structure, the soft yet exotic lines of the woman. And then the eye liner and shadow is applied. One notices instantly how remarkable the eyes are, but with the addition of the eye make-up, the exotic and deeply moving eyes are accentuated and enhanced. Suddenly, the woman in Hans is looking out at you, and you begin to understand the inner personality that is Hanna.

Once the face is properly made-up, Hans then moves into the perfection of the body. The smooth lines of the physique are perfectly suited to the transformation. The shoulders are small, the torso lean and the hips slightly flaring. The legs are classical in their shape, structured to be adorned with nylons and garter. Hans begins adding those things strictly female. The long black nylons that give the legs an exquisite and exotic nature. The garter that reveals only the slightest trace of bare skin above. The high heels that elongate the legs and thrust the buttocks out, capturing the true female essence of the lower backside. And then comes the choice of wardrobe, maybe silver lame' slacks and a crop top; or possibly a long sultry dress, perfect for the revelation of the female's curves.

The hairdo is then set, with a sweep and curls to emphasize the high cheekbones and the exotic eyes. The transformation is now complete, and the incomparable Hanna has emerged—sultry, beautiful and exotic. Woman.

The fame which Hans has enjoyed has not come merely from her ability to transform herself into a woman. But more from the fact that she has mastered the art of projecting the various and highly complex moods of the female. It is with that mastery that Hans demonstrates an incredible intuition and insight into her other half.

As the brunette, Hanna is able to project the styles and modes of the raven haired woman. From the partytime gal with the lame' slacks and high heels to the sultry and dark temptress reminiscent of Elizabeth Taylor, Hanna modulates with incredible expertise. The corset and nylons, along with the high heels give her the look of the dominant female, the bitch-goddess who with sassiness and determination always manages to overcome her situation. With the addition of the leather glove and a leather corset, Hanna turns professional. She becomes the woman who knows in a cold way just how to play the game of domination, the



woman who reigns as master and queen over those who enter her arena.

And suddenly, Hanna emerges in formal gown and evening gloves, ready for an evening on the social circuit. The role is that of the debutante, the society queen on the move, rising through the varied echelons of money and power to the top. In one sense, the look is satirical; in the other, it is absolutely perfect.

The modulations through the brunette aspects of Hanna remain the works of an ingenious intuition. And that sensibility carries over into the Hanna as the blonde. Here, with mink coat and formal leather wear, Hanna captured the glitter and glamour of the Hollywood siren. She becomes at once the California and European blonde, capable of projecting ultimate sophistication combined with an intense innocence.



The moods shift and vary. Hanna as the blonde bitch mistress, with leather and nylons, assuming the stature and the role of dominatrix. Then Hanna as the average American housewife, the repressed sexpot who life has come to revolve around dishes and diapers. And further on, she emerges as the everyday temptress, the kind of beauty found in any small town motel lounge on any weekday afternoon. But with Hanna, the parade of characters and personalities always returns to the glamorous and sexy professional, the blonde bombshell who has emerged as a sexual superstar.

The uniqueness of Hanna as an illusionist has always been that she is capable of expressing a varied and complex group of personalities. Hanna has never limited herself to just one personality. Her mastery of the art of illusion has given her the talent and the know how to not only express her innermost cravings and desires, but to comment and to reflect the society around her.

From the beginnings in New York, Hanna has gained a reputation throughout the world. Her moods, her reflections of women throughout the United States has allowed her to enjoy a success that is rare and widespread.

Super-stardom and beauty; variety and expertise; dedication and personality... these are but a few of the qualities that have made Hanna, and her many, many faces one of the most popular attractions in the history of female impersonation. Hans Crystal, the man who has created Hanna — both legends in their own time.



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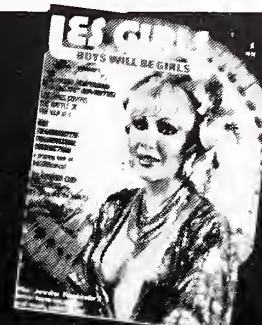
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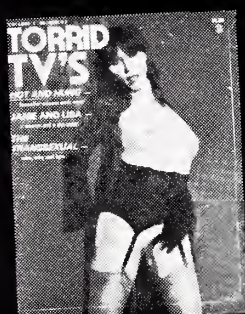
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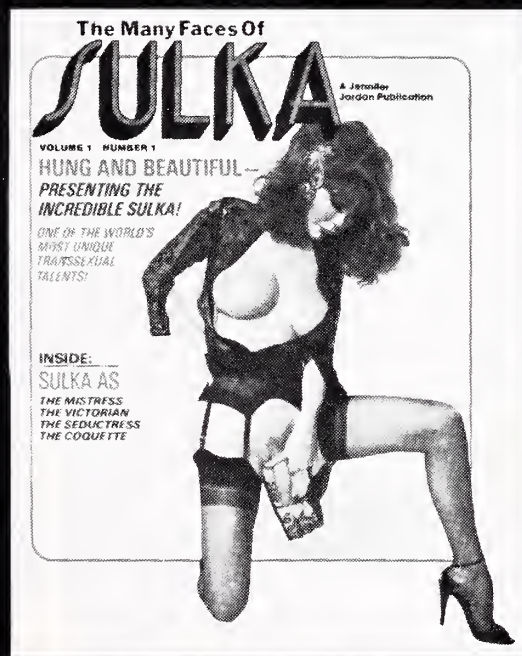
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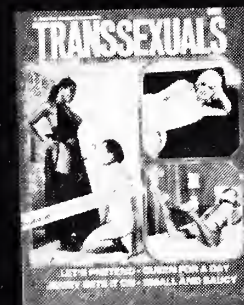
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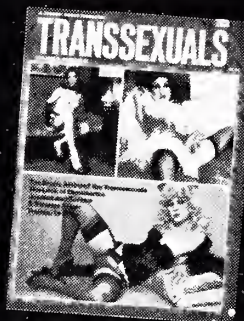
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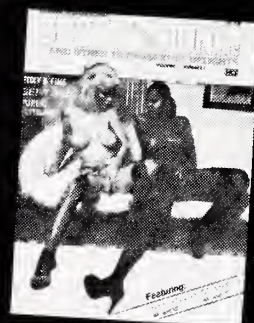
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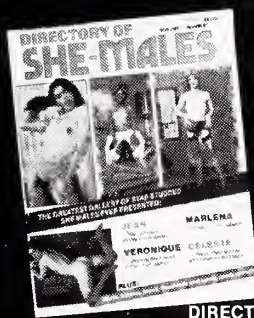
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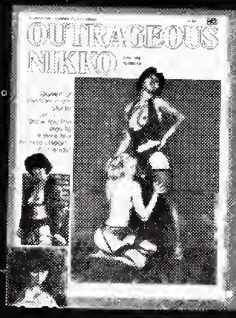
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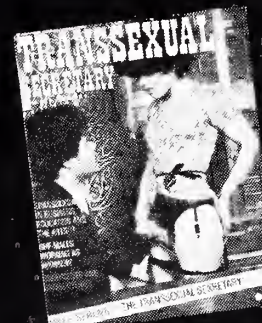
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The Transformation



on... 1960's Style





CLAUDIA PASSOT

New Parisian Sensation





Every so often a name is heard on the European Continent and the way in which that name is mentioned suggests that something very special is happening. Soon, that name crosses the Atlantic and people on both coasts become familiar with it. Then, it is only a matter of time until the individual who owns that name breaks through and becomes an international celebrity.

Today, the name that is circulating the globe is Claudia Passot. In capitals throughout the world, fans of female impressionism are talking only of Claudia Passot. They are anticipating her arrival on the circuit, that moment when she steps forth to collect her due as an international superstar.

Until recently, the name Claudia Passot was known only to the patrons of the world famous Madame Arthur's. In that legendary nightclub, Claudia Passot, like so many before her, was creating tremendous excitement as she performed before wildly enthusiastic audiences. Madame Arthur's, the world's oldest female impersonator club and training ground for future superstars, was providing Claudia Passot with her education. It was there that she perfected her talents, developed her act and began to build her reputation.

The word spread quickly throughout the Left Bank that Madame Arthur's was once again giving birth to a phenomenal talent. Whenever Claudia performed, the club was jammed with excited patrons, all of whom wanted to be in on the creation of a





legend. Then the word spread across the European Continent, and the audiences consisted of people from widely differing backgrounds and nationalities. All had one thing in common, a true appreciation of talent and beauty and a true love and respect of the art of female impersonation.

Claudia Passot did not disappoint her new fans. She delighted them with her beauty and her performances, sending them away with the certainty that she would soon become a major star.

In Paris, the star knows she has arrived when she is invited to perform on the stage at La Carroussel, one of the world's leading night-clubs. For many performers, that invitation never comes and they must content themselves with other stages in other cities. Recently, Claudia Passot received the invitation that every professional female impressionist craves, and later this year she will be

making her debut on the stage of stars.

The legend is growing in Paris, and the word is spreading. With her upcoming debut at La Carroussel, Claudia Passot will have achieved international recognition. And it is hoped that at that time this delightful new star will become, rather than the Parisian Sensation, the International Sensation!









